

NEW YORK WEEK

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Vanity of Vanities.

In the old days, when people went to the play to see acting and the modern views of realism on the stage had not commenced to bud out, the ideas of extravagant costume which now seem to run riot had no place in the thoughts of actors, managers or public. It is true that John Rich, who had Covent Garden Theatre, London, during last century, was in advance of his time in that he spent large sums in mounting plays with regard to their spectacular magnificence; but even he would never have dreamed of clothing say a stage king in more than cotton velvet robes, topped with a tinsel crown. The public were satisfied and asked no more. Effect was wanted, and if it could be obtained with cheap material nobody expected more. This economy led often to most ingenious devices for obtaining effect at small cost. The real thing does not always look so well as the imitation. An instance of this occurred some years ago when Les Cloches de Corneville was put on the stage in England. The costumes were those of the last century, embroidered coats and long waistcoats of flowery patterns, an exceedingly showy and handsome style of dress. The manner in which the piece was costumed for the stage was most effective, and from the auditorium, notwithstanding the strong lime-lights, it was impossible to say whether the dresses were the finest old-fashioned silk embroidery or not. They certainly had the effect of it. A close inspection behind the scenes revealed these splendid coats to be made of well calendared chintzes, worth something like a dime a yard. This was legitimate, ingenious, pretty, and accomplished all that was desired. Would it have been sense on the part of a manager to pay two hundred dollars each for dresses when if any difference of effect there were, it was in favor of the imitation? With lime-lights, calcium lights and electric lights fiercely glaring upon the stage, there has also grown up an idea that the dresses of actors must bear the closest scrutiny. The stage monarch of to-day must have fine velvet, and it is a wonder almost that less than a real gold crown and jewels will do.

What folly this! Will it be believed, for instance, that quite recently in costuming an opera, to be produced for the purposes of a charity, the directors spent the whole funds set aside for the production of the opera in buying fancy satin costumes in which to strut and fret their little hour, one lady who was to appear in a travelling dress putting the committee to an expense of \$100 for that garment! Imagine such a sum taken out of a charity fund for a travelling dress in which to exhibit a pretty figure for an hour! *Vanitas vanitatem!* Where does the charity come in? Yet this is not the freak of a particular set of amateurs nor a passing whim. It is a common practice in mounting plays, especially society plays, to spend vast sums for dresses. Is this art or is it folly? Is not the alleged decline of the modern drama and the ever-increasing difficulties managers find in supporting the burden of theatrical speculation partly due to this unbridled luxury of vain pomp? To-day it is not always a question whether a play is good or not, whether it is artistic, eloquent or moral, but whether Aimee de Quelquechose will look splendid in bluish-colored silk and whether she will draw or not? If yea, forthwith the town is flooded with portraits of Aimee de Quelquechose in The Soiled Dove. The silk hats and dog collars go to see her—the forty-ninth day is reached—a souvenir photo of The Soiled Dove is a matter of course, and with a great flourish of trumpets we are told that the modern drama has had one more added to the long list of triumphs! Say, rather, the long list of the rottenness at its core; one more reason supplied to clerical bigotry to denounce and point the finger of scorn at a noble art and a bright and generous profession; one more reason to make the judicious grieve. There is one comfort with these and similar errors pervading the dramatic profession. In time they become their own Nemesis and work their own cure. All managers who seek to score a success vie with one other in lavish expenditure till at last the point is reached where there is no prospect of profitable return, and then there comes a reaction. The sooner this reaction arrives the better and the sooner there will be a return to the true principle of the drama: the representation of human thoughts, feelings, passions and action with the adjuncts of proper costumes and harmonious scenery. When the costumes and scenery become the principal or absorbing attraction of a play, or when the beauty of an actress is allowed to eclipse the beauty of her

acting, the fruit has been abandoned for the husk—a lifeless corpse of clay has been chosen for the living soul of art.

Extravaganza—Burlesque—Burletta.

Mistress Malaprop has put it on imperishable record that "nothing so becomes a lady as the nice confusion of epithets," and the dramatic world has adopted the saying literally. The titles of pieces are truly confusion worse confounded. We know what is meant by tragedy, comedy and drama; but there are heaps of intermediate things called by all manner of names. There is comedy-drama, farical-comedy, and, above all, burlesque, all of which titles have no more relation to the things supposed to be denominated than the pictures outside a dime museum have to the realities or shams within. Especially is this true of what is called burlesque. Now-a-days that title is applied to a mass of buffoonery studded with

bouffes are neither more nor less than burlettas. Extravaganza used to be applied to pieces in which all the rules of probability and possibility were set aside; where the fancy of the author roved at will among giants, elves, witches, wizards, demons and fays. Such were Planche's exquisite versions of the Perrault and D'Aleis fairy tales. The Invisible Prince, Fortunio and Beauty and the Beast are examples of this style of entertainment. The *farces* of these presented in Paris belong to the same class. So do the opening to English pantomimes and our own spectacular plays, such as The Black Crook. It is absurd to call Adonis a burlesque. It is an extravaganza crammed with specialties as a Thanksgiving turkey is crammed with truffles—or chestnuts, as the means of the owner or author may permit. The extravaganza of Planche's time had always a bright, witty, sparkling dialogue, full of fun and apt allusion.

They are not dramatic enough to aspire to the widely possible class, extravaganza, and they are not musical enough to be entitled burlettas. Perhaps kaleidodromas might fit that case, for truly their scenes and incidents are chosen by chance, and more nearly resemble the patchwork formed by the accidental tumbling of the bits of colored glass in a kaleidoscope than the orderly sequence that should go to carry out a dramatic idea. Be it never so trifling.

The Functions of the Stage.

Forty years ago there was a kind of craze among English-speaking people for what was called instruction and amusement combined. The ultra goody-goodies—all praise to them for their worthy motives—wanted to make the millennium come before its time and convert the primal tax of labor into a daily joy. They invented Mechanics' Institutes, and

The promoters did not stop at the mere establishment of the "schools and libraries" affairs; they aimed also at making the theatre a means of "instruction." There were to be no more idle balladom on the stage to make men laugh till their sides ached, but a "lesson" was to be conveyed in every play. Look upon more to check the basest passions in the soul, but "the human form divine," when decently draped, might convey a lesson of great modesty. The stage must always point to moral and adorn a tale. There must be no more cakes and ale. These aspirations were very well so far as intentions went. But the intellectual standard is deserving of respect, however much the means may be unorthodox. Moreover, such efforts are rarely without a good effect, although immediately behind them time. It was so in the instance. It gave a certain impetus to general study, and it raised the epoch when last century's theatrical fashion of warty actors left the stage.

In all other respects these efforts to make the world wiser a few feet higher on the scale of "instruction and amusement combined" were a gigantic failure, because founded on a gigantic misconception of the human mind. The mind, experience and physical progress of all men and women differ from each other to such extent, which makes it impossible to make that which is good to one man is to another a mischievous bore. The mind of a field real man cannot be instructed by the abstract sciences, which that which is the ordinary daily labor, where men are called to the same field of endeavor would only result in mental waste. There are great varieties of tastes depending upon a corresponding variety of mental culture, and the person who considers it an intellectual treat to see a man of beach in a canoe is a creature of a different stamp from one who takes pleasure in seeing a pig-faced woman in a flowing gown, and it would be almost impossible to make their common sense. This diversity of taste is by no means confined to the domain of persons. It depends very greatly on the variety of the amusements from the religious to the profane. This is quite noticeable in the case of scale is even of law, which the daily life is quoted by persons for the mere amusement of hearing tricks, and when any one of more than ordinary talent comes there is a certain crash of this class of sight-seers. They are indeed lawyers, however, both with respect to on this crowd and are never to be found in the ranks. There is amusement, however, in a change of labor. Many lawyers find leisure to devote to medical study, and doctors will plunge into mathematics, while the dull scholar, after about the hundredth part of his work, becomes himself with tedium.

How, therefore, does the idea of the stage being made a means of education, let the reader test it by his own mind. What must he go to the theatre for? To waste away the leisure hour, and forget, in the glare of the passing show, the troubling cares which sit upon the whole world's shoulder? Or does he go to study, and, if so, what instruction does he seek there? The answer of the great bulk will be the same in all cases—diversion is the motive. When the very expression "going to the play" has the idiomatic meaning of having a holiday. Amusement is the basis of the theatre, and has been since the days when the actors of ancient Greece spoke amusing dialogues upon topics of the day to open-air crowds in a field.

In all ages and in all places, the expectation of theatrical managers have pointed to one leading fact, viz.: that they have a great crowd to amuse. The question about a new play is always: Will it "draw" well, will it be attractive—not what it is going to teach.

It would be wrong to infer that because drama in itself is not and cannot be primarily an educator, or be forced to that end, that therefore it is without an educational effect. Lessons of morality are usually conveyed by it in some form or other, and can scarcely all fall on barren ground. The vivid representations of human action and human circumstances can scarcely leave the spectator without another insight into the weaknesses and strengths, the virtues and the vices, of his own race, the more lasting because more vivid and dramatic. Is the poet's dictum that the "nobler mind of mankind is man" be true, then, is that reason the stage must have an educational effect? When the stage becomes a means of instruction, avowedly, it must be a result of the general education from which the audience must only be regarded as an audience, nothing more.



Giddy Gusher

specialties from the variety theatres and music-halls and hung on a thread of plot so weak and thin that it is a wonder the pendants do not break the supporting cord and the whole affair tumble into smash. Formerly, when names were supposed to import things, a burlesque was a humorous parody of some serious subject or class of subjects. For instance, Hamlet Travestie is a burlesque version of the tragedy; Chrononhotonthologos and Bombastes Furioso were general burlesques of the inflated melodramas of the period in which they were written, but not of any one play. Where musical works were burlesqued the result was termed burletta, from the Italian satirical travesties of the old operas. Kane O'Hara's celebrated and never excelled Midas is the type of these funniments, and in our day La Perichole should come under the same heading, it being a burlesque on La Favorita. In fact, most of the trifles now called opera

After him Byron, Brough, and last of all, Burdand, tried their pens on these delicate subjects. True wit being a commodity somewhat rare with this set of fun-makers, they resorted to the dislocation of language, and their pieces bristled with vile puns, which, however, passed with the multitude for humor and brilliancy. Our present confectioners of like ware have contented themselves with repeating the linguistic enormities of their predecessors, without the occasional flashes of wit which at rare intervals brightened the gloom of the B.B.B.'s. The only American extravaganza worthy the name is John Brougham's Pocahontas, which is a mine of wit, sparkling and corruscating in every line. For the variety entertainments now so popular we should wish to see some appropriate title devised, for assuredly they do not come justly under any of the three names at the head of this article. They are certainly not burlesques, for they travesty nothing.

Literary and Scientific Societies, and they expected that the coal-whipper should pass his evenings in the sweet relaxation of studying the binomial theorem or the abscissae of elliptoid curves; that the engine-smith should seek repose after the clangor of the mills and the ringing of forge-hammer by abandoning himself to the dulcet influences of the poets; that the clerk should vary the strain of his ledgers by plunging into the mysteries of square roots and logarithms. These ideas, once well planted, were not without their fruits; but the fruits were not of the kind expected. They led, it is true, to the establishment of many valuable means and methods by which persons in humble station, really desirous of mental advancement, could benefit by libraries and teachings otherwise beyond their reach, and they led to the craze in question being immortalized in song under the title of "The Literary Duetman."

At the Theatres.

The company rather suddenly set out on the boards of the State Theatre on Monday night; and it was a much better company than the audience had expected to see. An entirely good all-round performance of Gilbert's excellent comedy was given. The audience was fair to size, although a good deal of paper burned into the seats. Many gentlemen who had never seen the comedy were present, and altogether it was an intelligent audience—one that appreciated all the subtlety of Gilbert's language and the absurdity of the situations.

Charles Hope, a young amateur, said to be of wealthy connections, assumed the role of Charlie Hill in a capital manner. In fact, he was successful in bearding the metropolitan lion. As the love-smiting but inconstant young man, he provoked constant laughter, and his efforts—which were rather quiet than boisterous—met with well-deserved applause. But his work does not deserve unequalled praise. His utterance is at times a little too nasal, making some of the words indistinct. Then, again, he frequently allows his sentences to die off in a squeak. The earnestness of the actor made up for a slight lack of the element of comedy. Agnes Herndon was excellent as Belinda Treherne. She is more youthful than most of her predecessors in the part, and is a handsome Belinda. She withstood the test of the "tart" scene, and carried the audience with her in an effervescence of laughter. She, too, did not always deliver her lines with the proper emphasis and inflection to bring out their full meaning. At times her voice was held in her throat with a gulping effect that was not very pleasant. This is all well enough when deftly done in the mock emotion of semi-hysteria; but in quieter passages it is far from being effective. The actress' conception of the part, taken all in all, was clever, and her shapely figure was admired in three elegant costumes. Henry Dalton's Belvedere deserves praise. The part is rather thankless, but the actor handled it skilfully. When John Mathews appeared as Uncle Symington, the greeting was rather boisterous, speaking somewhat of the nature of a "grand gay," but the gentleman's dignity brooked this unseemly homage for a moment—it soon subsided. No make-up can disguise Mr. Mathews' strong personality. The well-known habits of the Square was recognized in every action. However, his boisterous manner well suited the part, and the audience let him know that they were "with him" at every opportunity. Angus McAllister, the weeping Scotch laddie, was well played by an actor whose name appeared upon the programme as Punch Robertson. Addie Cummings' Maggie McFarlane was a clever bit of work, and did not lack for ripples of laughter from the audience. Ethel Douglas' make-up as Mrs. McFarlane was so ugly as to win her very little favor. The Scotch dialect of these three last named was rather varied. The play was very neatly staged. Next week Mary Anderson opens a "farewell" engagement.

Mr. Gillette's edition of *The Private Secretary* is being presented at the People's Theatre this week. The farce is in the main brightly and amusingly played, and it goes with a pretty constant accompaniment of laughter. Mr. Gillette plays the Secretary very differently from Mr. Thornton, the creator of the part in this country. He is more boisterous and extravagant and his work generally is less artistic. Nevertheless, the characterization is funny in its way and the public seem to like it about as well as Mr. Thornton's clever delineation. M. A. Kennedy is the Catermole, and a capital representation it is, abounding in irascibility, bluntness and the other chaw-chow generalizations of the old East Indian. Frank Tennant, Jr., is the wild and wayward Douglas, and Herbert Ayling his accomplice, Harry Marland, Mand Haslam and Helen Corlette are pretty, graceful and vivacious as Edith and Eva, respectively. Fanny Addison makes all that is possible of the spinster. Miss Ashford as Alice Sherwood depicts the typical English lady with fidelity. Next week Murray and Murphy appear here in *Our Irish Valance*.

Milton Nobles began a week's engagement at the Third Avenue Theatre on Monday in *Love and Law*, the popular comedy in which the talented actor and actor has met gratifying success. His *Op'ed* in this drama is a delightful comedy characterization, replete with humor of the breeziest, healthiest kind, and not wanting in the more substantial qualities of sentiment and heroism. Mr. Nobles has a firm hold on the public favor. His reputation was made by honest and legitimate work—the sort which always brings its reward in the long run. He is volatile, magnetic and keenly alive to the possibilities of effective writing and acting. Dollie Nobles is seen once more as Rita, the Italian girl, a role she plays admirably. Isabel Waldron, Florence Vinton and Mary Davenport lend excellent support, and Frank Aiken, George Barnum and Max Fehrmann likewise contribute to the roundness and efficiency of the cast. Mr. Nobles always surrounds himself with a good company, and in this he is wise in his generation. The Phoenix is to fill out the week. On Monday next *Blanche Curtside*, the much advertised beauty, will make her appearance here in *Only a Farmer's Daughter*. Her style is said to be new and attractive, while her youth and comeliness have also created a notable impression.

Joseph Murphy drew a large audience to the Grand Opera House on Monday night, when he appeared once more in his stand-by, *Kerry Gow*. The Kiralfy's Black Crook is the attraction secured for next week.

The Wallace company was greeted by a large house at Niblo's Garden on Monday, when they presented *The Gunner* and *A Happy Pair* with felicitous results. Mr. Gilbert, Mr. Elton, Miss Robe and Mme. Ponisi acted as usual in the farce, while the comedietta was nicely played by Miss Robe and Mr. Belver.

We, Us & Co., at the Windsor, is playing to large business. Mr. Mestayer and Miss Vaughn together with their company, give the entertainment with the usual liveliness and apparent enjoyment of the nonsense they themselves create.

There has not hit the public fancy in the efforts of the management of the Grand Opera House to improve it and make it more attractive. The final performance will be given

on Saturday night and next week the theatre will be occupied by *Thackeray, Primrose and West's Minstrels*. That organization will remain there until August's latest opera, *The Rialto Tapp*, is ready for production.

Some changes are to be made in the cast of *Prince Karl at the Madison Square* on Monday next, and a few alterations are to be made in the text. The piece is expected to run a fortnight longer.

At the Standard A Tin Soldier has entered upon a career of unbounded prosperity. The piece is very, very funny, and the audiences salute it with almost continuous laughter.

One of Our Girls is approaching the end of its successful run at the Lyceum Theatre. Miss Dauvray is having a neat souvenir prepared to commemorate the last performance.

Dan's Sally's Corner Grocery is repeating the old success at Tony Pastor's Theatre. The house is filled nightly.

The Musical Mirror.

Erminie, the latest importation from London, and produced at the Casino on Monday night, possesses at least the advantage of having a comprehensible story and a certain amount of character in its cast. The dialogue, too, is easy and flowing, and, strange to say, not larded with crack-jaw puns. The principal weight of the piece rests on the shoulders of Messrs. Wilson and Dabo, who as Cadeaux (Jacques Strop) and Ravanens (Robert Macaire) made a good deal of fun. Francis Wilson evidently knew how to act his part (Cadeaux), and in the acting to be comical; but his dialect was very faulty and his voice far too heavy for the Cockney *gamin*—for Cockney to the core is Cadeaux, notwithstanding his Gallic origin and name. Pauline Hall looked ravishing, acted well and sang tolerably as Erminie. Marion Manola was very nice as Cerise, Jennie Weatherby quaint and comical as the Princess de Gramponneur and Agnes Folsom bright, pretty and natural as the sourette, Javotte, singing her song in the second act so archly and well as to be enthusiastically recalled. Harry Pepper made a hit in his song as Eugene, in which he showed a good school of singing and a sound, clear tenor voice. Max Freeman had a dull part as the Chevalier de Brabant, but by his careful acting managed to infuse some character into it. The chorus was excellent, both in voice, appearance and acting, and the band, under Jesse Williams, was, as usual, beyond criticism. The piece was admirably put on the stage; costumes, properties and business being all of the best; consequently, as is generally the case at the Casino, the operetta was carried through to the satisfaction of the audience—all save that misplaced and indecent verse in which the name of a private lady was used disgracefully, and which met a well deserved storm of indignant hisses. The book of Erminie is a trifle better than the mangled adaptations we have been accustomed to of late, but it is not the most lively comic opera text in the world and lacks wit and repartee. As for the music, it is tuneful but reminiscent. Every number is fairly made, and shows the work of a musician; but there are no salient points, and when compared with Offenbach, Lecocq, Solomon, Sullivan, or even Genée or Strauss, Jacobowski must be considered a journeyman, not a master.

Don Caesar, by the McCaul company, is doing fairly at Wallack's Theatre. Bertha Ricci and Mathilde Cottrelly do good work in it, and Perugini acts the title part admirably, singing the music very well when he does not force his voice, which he should never do, because he forces it up as well as out. When he keeps quiet he is charming.

At the Union Square Theatre *Pepita* keeps on to full houses. The Fan chorus has made a decided impression, and Lillian Russell's beautiful singing and capital fiddle-playing are received nightly with delight. Fred Solomon makes a great deal of fun by his performance on the musette and clarinet, and the very pretty music has caught fast hold of the public ear. So far English comic opera has but two worthy exponents—Sullivan and Solomon. But Sullivan has the advantage of working on good books, while Solomon has been handicapped by just the contrary. Except Billie Taylor, he has never had even a tolerable text to write for.

Koster and Bial give a very pleasing show with their revived *Ixion*; or, *The Man at the Wheel*, which is an elaboration of Burand's extravaganza, which is an adaptation of Lord Beaconsfield's version of the ancient fable, and which, in its present form, is very acceptable to large audiences every night.

Brooklyn Amusements.

No less than four of Boucault's plays were produced in Brooklyn last Monday night, with the author himself in one of them, *The Jilt*, at the Park Theatre. The Long Strike was the selection at the Novelty Theatre. It was particularly well adapted to catch the attention of the people of the Eastern District, as it was in their section of the city that one of the most exciting strikes of the present period of labor agitation took place very recently. Dramas on the subject of the never-ending struggle between the workingman and his employer are seldom strong drawing cards, even where the artists themselves are most agitated in their fight for bread. But in this instance Boucault's well-known play found favor in the eyes of very large numbers, and that fact, and the evident approbation of the spectators, proved unmistakably the wisdom of Messrs. Theall and Williams in making it their selection for this week. J. C. Padgett, Rose Osborne and Maurice Flynn were among the most successful in the cast, especially the two last named. The slightest favorable allusion to the condition of workingmen by Noah Leary (Flynn) was tremendously applauded. Calls before the curtain were numerous.

Only a Farmer's Daughter was the play at the People's Theatre. The house was well filled, and *Blanche Curtside*, advertised as a Vassar beauty, and really a very beautiful woman, was received with a great deal of favor, as was the supporting company. The patrons of this house are not enthusiastic in their appreciation of the quieter kind of dramas, but it was noticed that they warmed up considerably

to the performance of *Only a Farmer's Daughter*.

The Jilt, at the Park Theatre, achieved the most pronounced success of all. The theatre was crowded, and the distinction was high, every member of the company receiving calls before the curtain. *Bijou Heron* came in for a very large share of the applause. Boucault was not permitted for several minutes to proceed with his part when he first appeared on the stage. The audience seemed inclined to applaud him indefinitely. The company was an evenly balanced one. Henry Miller played the character of the Baronet, and did it capitally, while his wife, *Bijou Heron*, made a distinct hit as Phyllis Welter, the brave little horse woman. Louise Thorndyke is steadily improving, not that she was ever bad in the part of Kitty, but it is now an exceedingly dashing and charming performance. Helen Bancroft was a trifle stiff; somewhat conscious. Mrs. Mary Barker's Mrs. Welter is a choice bit of character-acting, and one almost bears the murmurs of the paddock when she and *Bijou Heron* and Fritz William (Geoffrey) describe an imaginary race in the third act. It took the play by storm. F. M. Barbeck, Mrs. M. A. Penoyer, John P. Sutton, Frank Wright and Donald Robertson were also in the cast, and acquitted themselves capitally.

Arrah-na-Pogue was another of Boucault's plays seen in the city. Charles A. Stevenson was Shaun. The attendance was good; but a very indifferent representation of the drama was given. Mr. Stevenson gave considerable satisfaction, but it was almost impossible to dissociate him with his former appearances at the same house in *Sea of Ice* and other plays. The whole affair looked like a makeshift to catch the popular fancy, which was supposed to be extremely Boucaultian, on account of the extensive attention which *The Jilt* seemed to be drawing from the public. Our Country Girl had been first selected for the engagement. The wisdom of the change was not apparent.

Edward Harrigan opened his second week at the Grand Opera House in *The Grip* to a three-quarter house. The cast was practically the same as when the piece was given here early in the season. They gave a very smooth performance of the play, which succeeded better than *Old Lavender*, as far as enthusiasm among the audience is concerned. Harrigan was not called before the curtain, but he received a greeting of the warmest kind, generally.

J. K. Emmet and his Fritz in Ireland held the boards at Miner's Theatre. The imitable Joe, perennial notwithstanding many alleged lapses, is always a source of considerable delight to Brooklyn women and children, and although business was great at many of the other houses he held his own. A set-to between Fritz and Thomas Goldfinger (William Leary) proved especially taking. The Lens of this company, little Mamie Livesey, is a precocious little tot.

Carrie Turner seems to have made a lasting impression on the patrons of the Criterion. Whenever she appears there the attendance is sure to be at least good. The latter was the case last Monday, when she played the part of Armande Chandonce, in *Led Astray*, another of Boucault's plays. She acquitted herself creditably, and, besides abundant applause, received a large basket of flowers. Frank Losee, as Rudolph, was successful, and Robert C. Hilliard, as De L'Esperre, did about the best acting he ever did with a professional company. The cast as a whole was very strong, and included Jennie Williams, Josie Bailey, Mrs. Sol Smith and H. W. Montgomery.

The Australian Novelty company were Hyde and Behman's forces. The previous week, with Tony Pastor's combination, the house had done an overflowing business. Last Monday it was a second edition in point of attendance.

A. C. Gunter's *Two Nights in Rome* was the play in the Grand Museum, with good business. An Uncle Tom's Cabin party drew a fair crowd at the Standard—The People's Theatre is being turned over to T. H. Winnett and Louis M. Frey, his partner, for next season.

NOTES.

Manager Knowles, of the Grand Opera House, states that Manager M. W. Hanley informs him that Harrigan's receipts at the Grand last week were larger than they ever were any one week in any former year in any other house in Brooklyn.

Edwin Knowles played Couramont in *A Scrap of Paper*, 5th, for the Amaranth Society (amateurs).

Loie Fuller, of the Our Irish Visitors company, made a bit last week at Miner's Theatre. She did not play at the Saturday matinee, but during the other part of the week she was very well remembered by the audience in the matter of applause and bouquets.

A benefit was given on the 7th at the Brooklyn Theatre to the widow of Kenard Philp. It was principally organized by John P. Smith, and was a decided success. The performance was much appreciated, and the receipts from all sources amounted to nearly \$1,500. Less than \$100 was taken at the box office of the theatre. Mr. Smith made a speech and advised everybody to refuse if they were ever asked to help get up a benefit.

H. M. Pitt is talked of as about to produce a new play in Brooklyn. Negotiations are pending with the Park Theatre for the week of the 31st, or with the Grand Opera House for the week of June 7.

Henry E. Walton is also looking for a date for a new Irish play written by himself. He was asked the first \$1,500 at the Park, which broke off all negotiations.

The Criterion Theatre was closed on the 4th and for the rest of that week. Business had been wretched for a week with Gilbert and Sullivan's *Patience* by a very amateurish company. On the 3d the company demanded their salary, but it was not forthcoming, and at 8 p. m. on the 4th they refused to go on. Business Manager Frank L. Bixby announced this state of affairs from the stage and dismissed the audience. He stated that Robert Grau, the manager of the company, had decamped with the previous week's receipts. John Templeman, who owned the costumes, offered to forego his claim for rent of the same, and the Criterion manager offered to give the company fifty per cent. of all receipts taken; but it was stated the members would not accede, especially the chorus, to that proposition. The chorus numbered twelve all told.

Professional Doings.

George Zetshli has retired from Lotia's executive staff.

Charles F. Tinsley will return to Europe to spend the Summer.

William Hawthorn has been engaged by Mme. Modjeska for next season.

Mary Myers goes with Robson and Cause for the remainder of the season.

Marcus Mayer goes to Europe shortly to look after the Bernhardt tour.

David Foyers, manager of Mme. Janish, will leave for Europe on May 23.

Mestayer's We, Us & Co. closes season at the Windsor at the end of this week.

Helen Rand has been engaged to replace Edna Carey in *Shadows of a Great City*.

Robert Griffin Morris is writing a new play for Barry and Fay entitled *Bagpipes*.

Harry Sewell will have the business management of Mrs. D. P. Bowers next season.

Anthony Reiff has been engaged as musical director of the Carleton Opera company.

John G. Magle is re-engaged for next season as business manager of *Alone* in London.

Sosman and Landis, of Chicago, will paint the scenery for Chalet's *Bijou Theatre*, Pittsburgh.

Sol Smith Russell closed a forty weeks' season last Saturday night. It was very profitable.

Berrie Jarrett and his wife (Bertie Fisch) will sail for Europe on July 7 for a trip of the Continent.

Richard Golden left the city on Tuesday night for Kansas City, where he has been engaged to play in opera.

Mr. and Mrs. Thomas Whiffen will remain abroad indefinitely. Well, they are foreigners and can do as they please.

Robert B. Mantell will open his starring season in his new play, *Tangled Lives*, at the Globe Theatre, Boston, on Sept. 13.

The New York School of Acting will probably take larger quarters next year. Franklin S. Sargent is on the lookout for a hall.

The ballad entitled "The Tender Grace," words by J. M. Hill and music by Ed. Solomon, has been published by Brentano.

Henry W. Talbot, the new lessee of English's Opera House, Indianapolis, was formerly a dramatic correspondent in that city.

Emmy McFerrit, the charming little sourette of the Thalia Theatre, and Fritz Kugelberg, of the same company, sail for Europe on May 20.

Genevieve Ward opens her season in this city at the Star Theatre on Oct. 4. Two weeks of Lawrence Barrett's time has been secured.

Charles L. Barton has been re-engaged as treasurer of the Silver King company, the season of which opens in Hoboken on Sept. 13.

O'Connor Roach is in negotiation to produce the new play, *Stella*, which he has written for Kate Forsythe, at the Adelphi Theatre, London.

William Garen, manager of Frances Bishop, and Harry Crandall are negotiating to take Fun on the Bristol on the road during the Summer.

Mlle. Carlotta Brienza, the premiere danseuse of the Michael Strogoff organization, sailed for Europe yesterday (Wednesday) on the *Normandie*.

The regular season of *A Toy Pistol* closed at the People's Theatre last Saturday night, and next season will open at the Grand Opera House on Sept. 13.

Fred W. Bert has again obtained possession of the Grand Opera House, San Francisco, and will hereafter run it as a combination house at popular prices.

Watson and McDowell's Wrinkles company will close its season on May 22, Alf McDowell probably returning to Frances Bishop's Muggs' Landing company.

Carrie Swain plays a four weeks' engagement in San Francisco during the Summer. Her tour of New England in Jack-in-the-Box was a series of ups and downs.

The first promenade concert at the roof-garden of the Casino will be given on next Sunday evening, when Rudolph Aronson's orchestra will be greatly enlarged.

George Richards has been engaged to create the principal comedy part in *A Bar of Soap*, which lathers at Buffalo on June 14. Maud Goodwin has also been engaged.

M. J. Gallagher will play an Irish policeman in *The Great Trunk Mystery*—not a melodrama, as its title would indicate—which is to be produced in Philadelphia on May 31.

James Fox, formerly of Harrigan's company, returned from a long visit to Cincinnati on Tuesday. He has been engaged to appear in one of the Broadway theatres next season.

Daniel Packard has closed his engagement at the Temple Theatre, Philadelphia, where he played General Knickerbocker in *The Little Tycoon* for eight weeks. He is at liberty.

David Belasco promises to have his four act comedy drama of *My Hetty* completed by the time he returns from San Francisco, whither he goes to stage manage the production of *Valerie*.

Prof. Oscar R. Gleason, the horse-trainer, will open at McCaul's Opera House, Philadelphia, next Monday for an indefinite season, under the management of George C. Brotherton.

George W. June is at present engaged with the Japanese Village of San Ban, and is also assisting in the preliminary "booming" of the American Opera company's season in Indianapolis.

Nat Goodwin will make his last appearance in America prior to his going to Europe, at the benefit to be tendered to John E. Cannon at the Academy of Music the latter part of this month.

Owing to the illness of Joseph Wheelock, his part in *Chispa*, which opens, with Louise Little in the leading role, at South Norwalk, Ct., next Monday evening, will be assumed by Ralph Delmore.

Rose Levere opens at the Lee Avenue Academy of Music, Brooklyn, E. D., on May 31, appearing for the week in *Leah the Forsaken*. Miss Levere is still under the management of Theodore Wice.

On May 26 Evans and Hoey go to Europe on the *City of Rome*, returning early in August. Their season recently closed has been exceptionally profitable. Their company for next season will remain about the same.

The Park Theatre at Columbus, O., will open its Summer season on May 23. Manager G. W. Little invites offers from good attractions desiring week dates.

Managers Jackson and Milliken want good attractions for their New Opera House at Washington, D. C. The house is on the ground floor, the scenery and other appointments are modern, and the town has a population of 6,000.

Frank Clements, the actor of Mme. Modjeska's company, who came to his death at Newark last Saturday, was to have gone over to England with Edwin Cleary to help in the production of the latter's play, *Lex Talionis*, at Edinburgh on June 6.

By consent of Milton Nobles, Max Fehrmann will star in *The Phoenix* next season. He will play the popular price houses. The star part will be Moses Solomons, the Jew, which Mr. Nobles has strengthened. Mr. Fehrmann will open at the People's Theatre, Chicago, on June 14.

J. H. Clendenning, manager of the Fort Smith (Ark.) Academy of Music, publishes a prospectus that is of interest to travelling managers. It gives railroad and other information and can be had on application. Manager Clendenning will book a limited number of first class attractions.

Newberry, S. C., is looming up as a good patron of amusements. The excellent accommodations provided by John S. Fair explains this. His City Opera House, which is for share or rent, has thus far presented only first-class attractions. Seating and scenery are of the best, and a limited number of attractions are being booked for next season.

Frances Bishop and Muggs' Landing, closed a season of forty-two weeks at Syracuse on Saturday night. The star will spend the Summer at Schroon Lake. Her next season, of which thirty-two weeks have already been filled, will open at Hartford, Ct., on Sept. 4. The company will play four weeks in this city at various houses.

Frank Williams is on the executive staff of the Matt Morgan Diorama Company. This enterprise presents some fifteen of the most important battles of the Civil War, and is the most pretentious speculation of the kind ever conceived. In getting at the details and general accuracy of the battles, the resources of the War Department were placed at Mr. Morgan's disposal.

Mrs. May Wade and her little daughter Lulu have closed a successful season with the Egbert Dramatic company and are disengaged. Mrs. Wade has been playing first old women in a varied repertoire of the standard drama. Little Lulu is a surprisingly clever child actress of less than nine years. She became a warm favorite with the audiences everywhere. She is intelligent and pretty, and sings and dances cleverly.

Oleson Arthur will manage the *Only a Farmer's Daughter* company the coming season. Mr. Arthur so pleased Manager Gardiner with his management of the company during the latter part of this season, that he has arranged to star him next season in the parts of Jack Hartley and Philip Bartram. As Harry Lennox in the same piece he was very successful. The company will be seen at the Third Avenue Theatre next week.

Nordeck had a royal reception in Albany in the early nights of last week. Monday night the house was only fair. Tuesday the house was full, and both houses of the Legislature were well represented. On Wednesday, the last night, every seat in the parquet was sold, and at every performance the enthusiasm and applause were tumultuous. Mr. Corbly believes that Nordeck could have run a week in the Capital City.

Richard Gorman claims that James T. Powers has "appropriated" a lot of his (Gorman's) original stage business in *A Tin Soldier*—notably, the pantomime juggler and the Bowers song and dance man. Unfortunately, these are Mr. Powers' only hits and he cannot dispense with them. Mr. Gorman, who used to do these specialties in Pop and also in the vaudeville houses, makes out a strong case; but, then, all is fair in farce-comedy.

Henry Pincus left on Saturday for Liverpool with a company to play *Our Strategists*. He is armed with a letter from Editor Handy, of the Philadelphia *Press*, as an introduction abroad. He sailed on the *Egypt* with the following people: Harry Bell, Harry Liden, Harry Trayer, John Burke, Katie Gilbert, Lizzie Creese and others—eleven in all. American printing will be used, and the opening will take place in Liverpool on May 30.

THE MIRROR'S Louisville correspondent—an excellent correspondent, by the way—recently stated that R. B. Mantell and H. M. Pitt would be jointly started under the management of Fred S. Mordant next season. In justice to Mr. Mantell, Mr. Mordant hastens to deny this. But Mr. Mordant will shortly produce Mr. Pitt's new comedy, *The Baron*, in New York, and will thereafter manage that actor. At least so he writes THE MIRROR.

C. P. Weaver, a leading manufacturer of Norristown, Pa., was in town last week. An eligible site for a theatre has recently come into his possession in that city of over 20,000 inhabitants. Mr. Weaver has contracted for an amusement edifice to be ready for opening on July 1. It will be known as the Academy of Amusements. Mr. Weaver's present intention is to manage the house, but he would prefer to lease to an experienced and responsible manager.

Mr. Helmer, the wig-maker, has just invented a new style of wig that will prove a source of relief to the profession. Hitherto all wigs having e-centric cranial developments have been built up inside with *papier maché*, and it is not unusual for such head-gear to weigh five or six pounds. Mr. Helmer's new wig is a happy idea. He substitutes for the heavy padding a light shell, presenting any desired conformation and weighing no more than the ordinary gauze affair. It is not alone comfortable, but durable as well.

The Southwestern Opera House Circuit invites correspondence for the coming season. Thirteen cities comprise the Circuit, with an average of twenty miles apart, an average population of 6,300, and an average seating capacity of nearly 900. The theatres on the Circuit are all in an improved condition. The cities on the Circuit are Joplin, Mo., Webb City, Columbia, Kas., Parsons, Fort Scott, Pittsburg, Lamar, Mo., Nevada, Rich Hill, Butler, Paola, Kas., Ottawa and Garnett. W. P. Patterson, of Fort Scott, is the President, and H. H. Haven, of Joplin, Secretary. The latter will cheerfully and freely furnish information regarding the Circuit, railroad connections, etc.

The Giddy Gusher.

I have an unpleasant suspicion that this number of THE MIRROR is going to be, in a certain way, a public calamity. If people get past the front page and are not deterred by surprise and injured feelings from reading THE Gusher, they may, perhaps, like to know how I came to do it, and how it came to be done.

"In one mad hour," as Elizabeth Barrett Browning puts it, I said I would print my picture in THE MIRROR. That was in a moment of mood. A better Christian spirit took possession of me and I did not do it; but from all parts of the country where the Gusher wields a gentle influence and is loved, came a demand for the fulfillment of that promise. The Editor showed me a photo of some two-headed curiosity and vowed he would publish it to meet the wants of a great people. I had faith enough in myself to believe I could do somewhat better, and I made an engagement with Falk.

Many of you know Falk as a patient, cheerful, successful artist. He seemed to recognize the difficulty before him, and asked me to get round as early as half-past seven in the morning, as the light was not strong enough after three in the afternoon, and he'd like almost eight hours to cope with this formidable undertaking.

"No man is a hero to his valet." No woman is a heroine to her photographer. I would be sorry to have Mr. Falk furnish the sketch to accompany my picture of me. He would accuse me of being the most unpleasing subject ever tackled. I find the most excruciating torture accompanies the graceful pose of the photo. My artist undertook to get a front view of my noble features and my spinal column at the same time; by the aid of iron and steel instruments he skewered me in position, training crackings in my shoulders and sudden creakings in my neck, but broke up his efforts before I was broke up myself. As beads such as bedewed the brow of Ugolino burst from my intellectual topknot, the artist rushed to his machine and viewed me upside down with great satisfaction.

"I'm not pleased with the west side of your nose," said he.
"I never was," returned I.
"Put a pleasant look in your left eye," said he.
"I can't," said I, "because dislocation of the clavicle has occurred on that side."
"Move a little to the right," said he.
"I can't," said I. "At this moment my left ventricle is impaled on my sternum, and my pet floating rib has rounded on itself in such a way that I feel about as comfortable as a planked shad."
This seemed to suit him, for he begged me to keep still, as this picture would be a success. I did—that is, I kept as still as I ever did. The plate showed us a monstrosity. Two pretty fair eyes appeared on my face, but in the middle was a materialized fist.

"Is this a spirit picture?" I asked.
"Whose duke is that about to give me a tacer?"
"That," explained Mr. Falk, "is your nose. You waved your nose; let us try again."
Twenty minutes more preparation, and when the right degree of physical torture appeared on my countenance, out came the slide. The nose was all right this time, but a fearful accident seemed to have happened. The side of my head was traversed by a wide and dreadful canal.

"I can't account for this," murmured Mr. Falk.
"Perhaps it was because I looked around to see the cat," suggested I. Sure enough, the frightful gash had been made that way.
"You don't look as pleasant as I'd like to see you," said the patient artist. "Perhaps if Mr. Rosenfeld would come up and ring a bell and jump round I could take a more cheerful expression."

Mr. Rosenfeld expressed his willingness to lend any assistance in his power, but said he should have to stop down stairs awhile, as the husband of a ballet-girl had just been in to say that in consequence of Falk's refusal to give the ballet-girl a couple of hundred pictures, he (the husband) was going to mop up the floor with him. "He's gone now for a few friends, but may be back soon," said the gentleman as he turned to a snub nosed young man in a check coat who followed up stairs just then.

"Ah, you see," said the new-comer, "I just called to find out why my picture isn't outside. It struck me as singular."

"Certainly," said the bland artist. "Let me see—you are Mr. —?"
"Exactly. Mr. Piccadilly Bond. I am with the Early Rose combination."

"An important member of that company?"
"You must remember me. At the end of the second act I say, all alone, quite by myself, you know, 'Enter all!'"

"Well, we are not putting the 'Enter all!' or the 'We wills!' in the show-case this week," responds Mr. Falk, and the young man goes out crushed.

"Ah, that's the expression!" suddenly cries the artist, and out goes the slide.

There was a few moments' suspense, and then we saw another candidate for a dime museum. You all know I am given to chin. I have never felt the need of more cheek than I have. But both these features were so exaggerated on this plate that nothing but the mumps could account for it. An entire division of the face occurred at the mouth, the upper part of the head appearing like a sort of mirage floating above.

Mr. Falk was puzzled.
"I think I must have smiled," said I.
"Well, for mercy's sake, don't smile in the studio again if it comes out that way," faintly replied Mr. Falk.

Just here was a diversion. A maid, two bandboxes, a boy with a steamer trunk and an old woman arrived. She came forward, a veritable Mrs. Skewton—paralytic, painted, trying with all her shaky old faculties to be young and skittish.

"It's no use, Mr. Falk. I've protested, but here I am. The tableaux were such successes. Nothing would do but I must be photographed. It's too ridiculous, isn't it? He, he, he!" uttered the dear old thing.

"What is the character?" gravely asked Mr. Falk.
"Paul and Virginia. Dr. Quackenboss was the Paul. He'll be here presently. But while we're waiting I'll be taken as Undine."

"A special background will be needed, my

dear madam," interposed the artist. "That will be ready Saturday at twelve o'clock."
"But I'm just in the poetic humor this morning—"
"What a pity! But it's impossible. Leave your seaweed and back hair, madam; it will be perfectly safe. How sweet you will be as Undine. I shall quite look forward to Saturday. Keep up the poetic strain, if possible. Good morning—good morning." The gentle man fell up against the closing door.

"One of the horrors of this business is the society old woman who is photographed as Venus rising from the sea, or Undine, swinging over a brook," moaned he. "I tried to fix 'em at first, and told 'em it was necessary to have damp and clinging drapery to take well. We watered one Undine of sixty till she stood in a puddle and the ceiling came down in the room beneath. She sneezed the top of her poor old head off; but she never weakened. It's no use trying an impediment; they'll stand anything. Ah, your features are in perfect repose. One moment!"

Oat came the slide.
This was a darling. I looked like a raised biscuit. There wasn't a ray of intelligence in the whole face. There was no speculation in the eyes, nor a symptom of enterprise anywhere else.

"Your features seem to be all there," mused the troubled artist.
"I seem to lack spirit, as it were," I said, suggestively.

"Good mercy, how forgetful! Here, Theophilus! Maryland Club and a little cracked ice!"

Exit boy and enter Mr. Rosenfeld with cabinet photo.
"Do you remember whose picture this is?" he asks.

Mr. Falk studied the face of a dark young man, with a Corsair like collar, and hair coming down all over him as the "water comes down from Lodore."

"Never saw the creature before."
"But you must have done so," persisted Mr. Rosenfeld; "the picture was taken here."

"Well, that may be; but I know nothing about it," replies Mr. Falk. "Anyone from the Central Office trying to trace him? He looks as if he might have done it."

"Oh, no; only a young lady—"
Here the door swung noiselessly and a limp and languid girl slid in.

"Mr. Falk," she sighed, "it is absolutely a necessity of my being that I know the name of this man and something of his history—his sad, romantic history."

"You are right, Miss—his sad history," Mr. Falk became the historian in an instant. "This young gentleman was born in Vallambrosa of Andalusian parents. To be a mule driver was his destiny; but he defeated destiny by the sheer force of a superior destination."

"I knew it," warbled the girl, bending tenderly over the picture.
"He packed figs in Naples during one brief summer," continued Falk, "and gathered recent dates at the Managers' Bureau on Fourteenth street—"

"Then he is a resident of New York?"
"He was here last fall with chestnuts for Hoyt, Gunter and Morris."

"But now—where is he now?"
"He sings to-night with Mapleson's Royal Opera company at Cos Cob."

"And I stand here while he, perhaps, is rehearsing?"
"Very likely. Trains run on the New Haven and Harlem roads every half hour."

"But his name?"
"He never told his name, but let conjecture, like Daniel Drew, spell it any way it liked."

"Thanks, gentle artist; but I will find the man, breathes he in Cos Cob or in Yucatan."

The girl fitted with these words, leaving a faint odor of chewing-gum and orange-peel behind her.

"We have to tell these women something," explained Mr. Falk. "How many of 'em down stairs now?"

"Eight," says Mr. Rosenfeld. "Four to see Kyrie Bellew, three expecting Kelcey is engaged here this morning, and one for Daboll."

"Mercy! After Daboll as soon as this? Just you read a letter out loud from Bellew that he sends his regrets and can't sit this morning, and shout up the pipe that we needn't fix a plate for Kelcey, as he's gone fishing. I'll go down and disperse Daboll's admirers if they become too numerous." Mr. Falk then said to me:

"You see, our studio is limited, and when the mashed take up too much room we remove the masher's picture from the front of the house and let some other establishment have the benefit."

"A wise and beneficent plan."

"Ah, there's an expression seems quite settled on your features, Miss Gusher. Do let us try and catch it!" cries Mr. Falk.

Out comes the slide.

Need I describe the expression that conversation had located on my mobile Alabama face? I cannot. A mashed woman is as uninteresting as a mashed potato. The choppy channel lying between Dover and Calais cannot create the nausea for me that the spectacle of a girl hanging round after an actor does.

That was a dreadful sick picture; but we gathered 'em all up, and which one of those impressions will appear on the front page of this paper to-day I can't say. And I shall be afraid to look.

But if my experience has been the means of hurting any one's feelings, it has also done me some service. I've learned a lot knocking about twenty-four hours in a photographer's studio. Learned much of the sorrows of dudes and dudesses. Learned much of the sorrow that sits in so many households, seeing so many black-robed women weep over pictures the sun has kindly left them of faces that out from the sun forever. Learned how much the theatrical profession is indebted to the photographer, who builds up their popularity and spreads their fame as much as any agent in the world. And learned that it's utterly impossible to get a good picture of your

A Mother's Sin.

Walter Reynolds is to be congratulated on the successful production of his new melodrama, A Mother's Sin, recently produced in England. Mr. Reynolds, who was last seen here in Alone in London, went abroad a month or so ago expressly to produce this drama.

Most of the preparations had been attended to before his arrival in England. The plot of A Mother's Sin is the old story of the final triumph of virtue over villainy, but is very skillfully treated by the author. Files of English papers, just received, announce the success of the play, and all speak of its thrilling incidents, quick movement in development of plot, striking situations, the admirable manner in which the drama is staged, the strong company playing in it, the pretty and realistic scenery, and then pause to compliment Mr. Reynolds on his work. The young playwright's legion of friends on this side will be pleased to hear of his good fortune. Mr. Reynolds enacts the hero in the play. A Mother's Sin will probably be seen in this country next season.

A Pacific Coast Tour.

All west of the Rocky Mountains is called the Pacific Coast. Within recent years Eastern theatrical companies have explored a good deal of new territory in that vast region. Ed. Abraham, at present of Lewis Morrison's staff, has made this Coast tour several times, and claims to know the ground pretty well. As a result of his observations, and with the aid of a map, Mr. Abraham gave the following information to THE MIRROR, which will be of interest to many of its readers:

"After playing Denver and the Colorado circuit, the Pacific Coast is before you, with a choice of two routes. These are the Denver and Rio Grande and the Union Pacific Railways. On the latter, of which George A. Ayer, at Denver, is the General Passenger Agent, Cheyenne (two nights), Laramie and Rawlins are worth playing. Then comes Ogden, which is not worth much; but there is talk of building a new Opera House. This would probably spur the inhabitants to better patronage of the theatre. At Salt Lake the Mormons must be catered to. Their amusement edifice is the Salt Lake Theatre, managed by Caine and Clawson. But any attraction, good bad or indifferent, playing at this house will be roughly handled by the Tribune, the Gentile organ. The Walker Opera House has been the Gentile resort. It has been closed for a long time. Only the very strongest attractions can draw there. It is thought by some that its doors are closed forever."

"Taking the Rio Grande route, of which S. K. Hooper is the General Passenger Agent, at Denver, the beautiful town of Colorado Springs is the first stand. It has a fine new opera house, and is good for business. The Denver and Rio Grande is a narrow-gauge road, and mortal pen cannot describe the grandeur of the scenery along its route. Pueblo, directly south of the Springs, is another good town. If there is plenty of time, Canyon City, Salida and Gunnison may be visited. None of them is worth much. A night is lost to reach Springfield or Provo—first bad, last fair. There is a pretty little opera house at Provo. Then Salt Lake and Ogden, before referred to. Here the Central Pacific, now under control of the Southern Pacific Co., connects with the Rio Grande and Union Pacific Railways. Another night is lost, and a change of cars is made at Fallsdale to reach Eureka, Nev.—hardly worth visiting on account of railroad fares. Back to Fallsdale, and then to Reno. Play at the Nevada Theatre, managed by John Wilson. A fair business is generally done. Now take the Virginia and Truckee Railroad, consulting D. A. Bender, General Passenger Agent at Carson. Carson and Virginia City both have fine theatres. John Piper, of the latter, books for both. Fares on this stretch of railroad are exorbitant, and companies are compelled to return to Reno and lose another night. Sacramento is reached the next morning, and here the Pacific Coast proper begins. The city has two houses, the Metropolitan Theatre, managed by J. D. Simmons, and the new Cluny Opera House, managed by Chenoweth and Wilkens. The latter is a prominent scenic artist on the Coast. The Cluny is the place to play. The newspapers here are well conducted and the hotels are excellent. Near Sacramento are Marysville and Woodland—good towns. Oakland, across the bay from Frisco, is good for three nights for some attractions. It has a big barn of a theatre, managed by Charles E. Bert, and the prices are uniform for everything—twenty-five and fifty cents. San Francisco, the metropolis of the Coast, needs no introduction. Companies can go South either from Sacramento or San Francisco to Los Angeles. Trains meet at Lathrop, a place not worth playing. Fares are high to Los Angeles. McLane and Lehman manage Childs' Opera House there. It is an elegant temple of amusement. Companies with a repertoire of two or more plays or operas can play Los Angeles a week. It is a garden spot, and the hotels give the best of fare and other accommodations. Must 'double-back' by railroad if it is desired to play Fresno, Merced and Modesto. Each will yield a fair house. Stockton has the new Avon Theatre, where two nights may be played. San Jose is also good for two nights. The elegant new California Theatre there is managed by Charles Miller. It is a very pretty town, a few miles south of Frisco; but the hotels are not of the best."

"Going north from San Francisco, companies generally take the fine steamers of the Oregon Railroad and Navigation Co. These steamers leave every five days for Astoria and Portland. It takes from two and a half to three days to reach the last-named city. Goodall, Perkins and Co. are the agents to consult in San Francisco. John J. Byrne attends to the interests of the Ore. Nav. and R. R. Co. at Portland. Steamers stop at Astoria, a hundred miles from Portland. It has very fair theatre accommodations, and is worth playing one night. Vancouver may be played before going into Portland. The Newmarket Theatre at Portland is managed by J. P. Howe, a trustworthy man and hard worker. The city is good for a week with a repertoire, and has fine theatres and hotels. The Casino is devoted to comic opera, the greater part of the year. On leaving Portland, going North, do not stop at Olympia; it is not good for theatrical business. Tacoma is fair for one night. Seattle has a magnificent theatre—Fryer's Opera House—managed by George K. Beede, in whom implicit trust may be placed. These towns are in Washington Territory, and are in the Puget Sound circuit, managed jointly by Howe and Beede. The last town on this circuit is Victoria, B. C. The new Victoria Theatre there is a gem. There is much refinement among the people of Victoria, and full-dress is seen at all performances. English war-vessels are always stationed near by, the officers lending color to fashion at the theatre. The Driad Hotel is one of the finest on this continent. A line of steamers runs from Victoria and Seattle to

San Francisco. Victoria is good for from two to four nights, according to the attraction. Anything meritorious can play to the capacity of the theatre."

"Return is made direct from Victoria to Portland and Oregon City, Salem, Bak r City and Pendleton may be played—all from bad to very bad. In going East over the Northern Pacific consult A. D. Charleston, General Passenger Agent, Portland. J. P. Howe plays companies in the following towns on the route: The Dalles, Ore., and Walla Walla, Dayton and Spokane Falls, W. Terr. A night is lost, and then John T. Maguire takes up companies at Missoula. His circuit covers Missoula, Butte City (his headquarters), Helena, Billings, Miles City and Glendive. Butte City and Helena are good for from three nights to a week, according to attraction and repertoire. Remember that people in this region do not wear red shirts and slouch hats or carry bowie-knives. Nor are they glibly to more than the ordinary degree. Most of the theatres are excellent in accommodations, and business runs from fair to good."

"At Mandan, Dak., the traveling manager is once more upon his own resources. Bismarck is four miles East; it is a fair to good town. Jamestown is the same, and has a very neat opera house. Valley City is just about worth playing, if there is time. Fargo is next reached, and here the road branches, by way of Grand Forks and Emerson, to Winnipeg. Across the river, at Moorhead, the road branches to Minneapolis by way either of Fergus Falls or Brainerd."

Professional Doings.

—The Devil's Auction will shortly close a forty weeks' season.

—Will Lackaye is at liberty for the Spring and Summer season.

—The season at Heuck's Opera House, Cincinnati, closes May 25.

—Agnes Wallace and Sam E. Villa closed a successful season in Boston on May 5.

—Charles Frew says he craves just one opportunity to play Cheviot Hill in England.

—William Ordway Partridge's postponed recital of Julius Caesar takes place at Chickering Hall to-day (Thursday).

—Charles Marriott, late of the Mack-Bangs Silver King Company, leaves to-day (Thursday) for England, returning in the Fall.

—R. E. Stevens is attending to the bookings for Bidwell's New Orleans theatre at this end of the line. Mr. Stevens recently managed the season of Bidwell's Star Stock company with great success.

—Roland Reed is quietly playing Ko-Ko in one-night stands with the Temple Opera company. Last week the engagement was reported as being off, and that the company would soon close.

—Negotiations are pending between Miss Janish and Arthur Lewis, late of the Lyceum Theatre, London, by which the latter will probably be engaged as leading support of that actress next season.

—George W. Floyd, manager of Nat Goodwin, will be given a benefit on Thursday night in Chicago. Richard III. will be presented with Nat Goodwin as Richard and Fred. Bryton as Richmond.

—The hundredth performance of The Little Tycoon at the New Temple Theatre, Philadelphia, was celebrated last (Wednesday) evening by the distribution of souvenirs consisting of pieces of Japanese bric-a-brac.

—On Sunday, May 25, the Windsor Theatre excursion up the Hudson to Newburg takes place. The Sirius has been chartered. The affair is in the nature of a compliment from Frank B. Martha to the Murphy and Pinsky combinations.

—Edward Stone intends producing Theodora in this country next season on a grand scale, opening at Nible's Garden in September. The place will be presented with all the original scenery, costumes and wardrobe from Paris complete.

—It is thought A Tie Soldier will run at the Standard Theatre all through the Summer. Hoyt's next production will be A Hole in the Ground, and it will take place in this city. He is also at work on The Country Excursionist, another skit.

—G. W. Crowell writes THE MIRROR to say that Harry Clapham is not interested in the present season of Floy Crowell, which is under the management of Atkinson and Cook. Mr. Clapham will have a half interest in Miss Crowell's tour next season.

—The Great Trunk Mystery, a farce-comedy by Clay M. Greene, is to be tried at the Chestnut Street Theatre, Philadelphia, on May 31. John Hovson, Frankie Kemble, Charles Coote and a strong company, now being organized, will be seen in the representation.

—Marc Klaw has so far engaged the following people for Edie Elshler's support next season, most of them re-engagements: Frank Woods, Mrs. E. L. Davenport, Mattie Earle, Florence Field, Archie Boyd and Mary Saunders. O. C. Merriweather will go in advance.

—Some changes will be made in the cast of Prince Karl on Monday night. Olga Brandon takes the place of Maida Craig, Marion Russell of Helen Dayne and Aunt Louisa Eldridge of Mrs. J. R. Vincent. Mr. Mansfield intends to run the piece three weeks longer.

—Daniel Frohman goes to San Francisco in about a week to take charge of the dramatic company which he has organized for Al Hayman for the Baldwin. He will return to New York early in July and start in at once to prepare for the season at the Lyceum Theatre.

—Dore Davidson has engaged the following people to support himself and Ramie Austen in Lost for a six weeks' tour beginning in Cincinnati next Monday: W. H. Mitchell, Guy Spangler, John Bunney, T. H. McGrath, F. F. Berry, Harry Matthews, Libby Haynes, Ethel Clitche and Agnes De Vere.

—Scott Marble is pleased with the reception of Gas Fixtures, the joint work of himself and Bill Nye. He writes THE MIRROR: "At the outset there was some doubt as to whether the public would accept the quiet comedy after being accustomed to horseplay; but, to our great satisfaction, the press and public approved of our work, and pronounced it a genuine success. We were somewhat handicapped by an inferior company, with no special printing, and did not meet with financial success. But we are confident of the future." Tony Denier will continue to manage Gas Fixtures next season.

—The season of the Richard company just ended has been a successful one, according to Manager Andrews. The company was at one time during the season, and this was overcome by good luck, and the end of the season. The company's Fall tour at the Columbia Theatre in August.

—Edmund Roderick Terry's company, Watchmaker, will be produced next at the Criterion Theatre, Boston, in a cast including James O. Haney, Mrs. Smith, Teale Butler, Kate V. Tennyson, Brooks, Charles B. Wells, Frederick, R. J. Dastan, Adèle Clarke and Barnes.

—Miles and Barton are reported to be negotiating for the Fourteenth Street Theatre next September, for the purpose of presenting Joseph Haworth in George. Henry's adaptation from the French entitled Wm. Shakespeare. It is also stated that the Lyceum Theatre will be the scene of Mr. Haworth's first address in his new play.

—Kittie Rhoades closed season at Danville, Va., on Saturday last, and is now in town. Miss Rhoades has had a profitable season, but toward its close low prices compelled her to what interfered with business, and she concluded to end it several weeks earlier than originally intended. She will open her next season late in August.

—Part of the costumes for The House of the Dead, the usual season, recently at the Academy of Music, were made by Mrs. Fridea Sargent, of 100 West 12th street. Mrs. Sargent's costumes are the result of this work and of making costumes at the homes of customers, or at the theatre.

—It may be interesting to know that the summer season at the Academy of Music, which is now in progress, is at wholesale prices by visiting the Lyceum Co-operative stores in the Lyceum Theatre. W. C. Compagnoni, issued to American travellers all the privileges of the season at the Lyceum.

—Dore Davidson and Ramie Austen closed season at Lyceum Theatre, New York, on Saturday last. The company has been very successful. Guy Spangler, John Bunney, T. H. McGrath, F. F. Berry, Harry Matthews, Libby Haynes, Ethel Clitche and Agnes De Vere.

—The following company to support Miss Fanny Elshler, will be presented at the Lyceum Theatre, New York, on May 31. The company consists of: John Hovson, Frankie Kemble, Charles Coote, and a strong company, now being organized, will be seen in the representation.

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PROVINCIAL.

BOSTON.

It seemed like the former splendid days (or nights) at the Park Theatre, when its portals, and not meet the eye, were hark in early history that the Park Theatre, as appeared, second to none in the country, and where equally good, among its people, in superb plays to crowded houses composed of the best people in the city and the Union Square and other theatres. The Park Theatre, as appeared, second to none in the country, and where equally good, among its people, in superb plays to crowded houses composed of the best people in the city and the Union Square and other theatres. The Park Theatre, as appeared, second to none in the country, and where equally good, among its people, in superb plays to crowded houses composed of the best people in the city and the Union Square and other theatres.

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NEW ORLEANS.

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P. O. Kline, as published in the daily papers, will make the most noteworthy thing will be the appearance of Marie Prescott in one of her select readings. Professor A. K. Kroll, the first corset of the St. Charles Theatre, and a soloist of some merit, has been engaged to appear at the Spanish Fort. Fred. Maubert, of the Academy and Johnnie Coniff, of the Grand, will keep their hands in by handling the paste boards for the Elks.

PHILADELPHIA.

The joint appearance of Meera, Salvini and Booth at the Academy of Music, although a much-heralded dramatic event, failed to attract the curious crowd, and was not productive of any great amount of enthusiasm. Each of the great artists has been seen no often, and in so well known in his favorite role, that it was reasonably and rightly judged that neither would appear to new advantage in this incongruous combination. I have no desire to combat the well-established and well-deserved reputation of Signor Salvini's Othello, but his merits are largely physical, and it does not add to the enjoyment of a performance to see the intellectual of Mr. Booth's Iago necessarily subordinated to this massive and muscular Othello. The two actors were employed only in a comparative sense, for my admiration of this Othello is too great for me to be guilty of both injustice and folly; but I do claim that Signor Salvini's mastery conception of the part, and his great force in its interpretation, is a wonderful organ, his voice, upon the sturdiness of his build, upon his threatening stride and the lioness look and motion of his shoulders, and that general appearance of strength, power, and manly beauty, which human intelligence cannot battle, and which can only be resisted by some equal force. Placing these two great actors side by side, we have the opportunity of discovering the sources of their individual p-wer. Salvini in the broad-sword, Booth the rapier; Salvini the Sampan might to destroy, Booth the rapier; Salvini who binds the fillet 'bout the senses, Booth who binds the better appliances of the other leads us captive after him. I have spoken so far only of the performance of Othello, because in this alone were the two men comparable, the part of the Othello in Hamlet, however, was a great triumph for Salvini, having been played by him as we would expect any good actor to play it, receiving impressive, it is true, from the monotonousness of his voice, but kept it in the proper perspective, and was in order to show honor to a great actor, who had voluntarily shown himself of greatness in relating to play this part, insisted upon the Ghost coming before the curtain, a sadly mistaken idea.

The two performances, rendered as they were with so many competent people in the cast, were worthy of hearty praise, and would have been phenomenally successful had they been better appreciated. In the smaller house, it is true that in Hamlet Mr. Booth arose to the requirements of space, and gave altogether the best performance of the part I have ever seen even in the city. The reading of Barton Hill and the dramatic force of Mrs. D. P. Bowers. To these should be added the sweetness and grace of Marie Prescott, the dignity and grace of the actress, and the more or less praiseworthy efforts of all concerned upon the stage.

I regret that the review cannot be extended to the management of the production, which, by the way, was somewhat modified by using in Hamlet the scenery from the Chestnut Street Opera House. It was only at this one performance that the Chestnut Street Opera House, which is the best of the city, was used. The Chestnut Street Theatre, which is the best of the city, was used. The Chestnut Street Theatre, which is the best of the city, was used.

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Small Talk: The Tabor will be closed for a short time this summer for renovation, which it does not appear to need, so close does it look. Some new carpets will be laid. Samuel Thall, business manager for Celia Stone, representing Barham, was called from here to the death bed of his wife. The gentleman has the sympathy of many friends. He was a law student in the office of President Lincoln, and was a student in the law of the city of New York. The gentleman has the sympathy of many friends. He was a law student in the office of President Lincoln, and was a student in the law of the city of New York. The gentleman has the sympathy of many friends. He was a law student in the office of President Lincoln, and was a student in the law of the city of New York.

CINCINNATI.

The week of grand opera at Heck's with the Maples and the Krelling Brothers, don't be withstanding the labor strike, which in this vicinity proved quite serious. Then, too, the previous breaches of contract on the part of the Krelling Brothers, who were sufficiently reprimanded by the public, and the fact that Manager Fennessy, with his usual energy, scored a success, despite the surrounding. Del Puente, Minnie Hauk, Rinaldi, Mlle. Labache, Mlle. Dotti and Sig. Arditi, all sang to the opera. The Krelling Brothers, who were sufficiently reprimanded by the public, and the fact that Manager Fennessy, with his usual energy, scored a success, despite the surrounding. Del Puente, Minnie Hauk, Rinaldi, Mlle. Labache, Mlle. Dotti and Sig. Arditi, all sang to the opera.

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ST. PAUL.

At the Grand Opera House, the Chicago Opera presented The Mikado in good style, 3d, 4th and 5th and matinee to good well-pleased audience. This is an excellent co., vocally and dramatically. Ada Sapho, a very pretty and taking rendition of Pitti-Sing, and was favored with an old-time reception. Alice Bechtel, a bright and attractive little lady, quite won the audience as Yum-Yum. John McWade gave a fine impersonation of the Mikado, and was warmly applauded. Stanley Felch was one of the liveliest Ko-Kos we have seen and kept the audience amused. Charles T. Barnes makes a very interesting Nanki-Poo. The chorus did good work. The orchestra was very fine. The scenery and setting were very effective and the ballet a very attractive feature. The performance was a very profitable attendance even for the old opera house. The Mikado was a very successful performance. The Chicago Opera presented The Mikado in good style, 3d, 4th and 5th and matinee to good well-pleased audience.

LOUISVILLE.

At the Museum, Haverly's Home Minstrels gave an unsatisfactory performance to audiences that became steadily smaller as the week grew older. The co. is led by John Haverly, and the singing is disappointing. The bill was hurried through, and every body was pleased when it was over. John Dillon in States Attorney, 10th.

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Comedians Locomotive, formerly of the Masonic, is now a member of the house force at the Grand-National Park in Birmingham, forth as a Sunday afternoon resort. Balfour, comedian, music, etc.—Charles Stone, representing Barham, was called from here to the death bed of his wife. The gentleman has the sympathy of many friends. He was a law student in the office of President Lincoln, and was a student in the law of the city of New York.

SAN FRANCISCO.

But one theatre was largely patronized last week, and that one the California, where the burlesque, led of as described in my last letter. Polk and Mixed Pickles ended a two weeks' failure, financially, at the Baldwin. I say financially, because there were some laughable situations. Miss Morris, however, as Mercy Merrick was new, and did Charles Edmunds as the superior of the party and praised them accordingly. Manager William Nannery has taken the co. out for an island tour, opening last night at San Jose. Mrs. Kendall has exhibited birth. She will return to a success. Paul Goodwin in voice, at the Bush for two weeks. Last night the party opened to a good house in Oakland.

The medium is done at the Tivoli. I am glad of it. It lost no money for the Krelling Brothers, don't be withstanding the labor strike, which in this vicinity proved quite serious. Then, too, the previous breaches of contract on the part of the Krelling Brothers, who were sufficiently reprimanded by the public, and the fact that Manager Fennessy, with his usual energy, scored a success, despite the surrounding. Del Puente, Minnie Hauk, Rinaldi, Mlle. Labache, Mlle. Dotti and Sig. Arditi, all sang to the opera.

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jumble of nonsense and specialty acts, is made bright and entertaining by the excellent engaged theatre. The Opera House has fair audience, and the night, and as the co. remains another week it is likely to be filled during the rest of the engagement. Mapleson's Opera co., one week, 16th.

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Joseph | there.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Chas. C. J. Whitney's lease of Hamilton's expired April 30. Mr. Whitney refused to rent again unless Mr. Hamilton would put in improvements. They are badly needed.—I wish to return thanks to our local manager, W. H. Edmond, who has done everything in his power to make all attractions a success, for courtesies extended to me.

MICHIGAN.

BATTLE CREEK.

Hamilton's Opera House (A. C. Hamilton, manager): Sol Smith Russell, 2d, to a good house.

Change: C. J. Whitney's lease of Hamilton's expired April 30. Mr. Whitney refused to rent again unless Mr. Hamilton would put in improvements. They are badly needed.—I wish to return thanks to our local manager, W. H. Edmond, who has done everything in his power to make all attractions a success, for courtesies extended to me.

KALAMAZOO.

Academy of Music (H. A. Bush, manager): Annie Flaherty in "The Girl of the Year," 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 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TELEGRAPHIC NEWS.

(SPECIAL TO THE MIRROR.)

ROCHESTER, May 11.—Frank Mayo appeared at the Grand last night in Nordeck to a fine house. The general expression was that Mr. Mayo never was seen to better advantage. Kathryn Kidder was very warmly received. At the Academy, Across the Continent is drawing packed houses.

DETROIT, May 12.—The Mapleson Grand Opera company opened to a fair business, Carmen being the opera. The receipts were probably in the neighborhood of \$1,000. Rest of engagement will doubtless draw better. Manon will be produced for the first time in Detroit this evening. Minnie Hawk was well received.

LYNN, Mass., May 11.—Bennett and Moulton's Opera company opened in an unusually fine performance of The Mascotte to a crowded house last night.

BOSTON, May 11.—The great Boston Theatre was crowded last night to see Salvini and Booth in Othello. Our Society at the Park. The Carleton Opera company in The Drum Major's Daughter at the Hollis Street Theatre. William Redmond and Mrs. Barry in Adolphe Chellett at the Boston Museum. Mary Anderson in As You Like it at the Globe. Vim at the Bijou. Nobody's Claim at the Howard and The Shadow Detective at the Windsor.

TRENTON, N. J., May 11.—Tony Pastor's company filled the house last night, giving a very good performance.

LIMA, O., May 11.—Corinne opened a week's engagement last night to a crowded house, presenting The Mikado.

OKLAHOMA CITY, May 11.—Only a Woman's Heart was given last night with Newton Beers in the principal character. Audience enthusiastic, calling Mr. Beers and Jessie Storey before the curtain.

London News and Gossip.

LONDON, April 29.

Chief among our Easter changes was the production at the Globe of The Pickpocket, which is described on the bills as "a new farcical comedy." It is not new and it is not a comedy, but it is farcical enough in all conscience. Also, it is adapted from the German of Von Meier, as was The Private Secretary before it. Whether it will achieve even a small proportion of that dastardly work's phenomenal success is up to now a very open question. The Private Secretary, a hopelessly bad piece which at its start looked like falling out in a fortnight, eventually—thanks to the clever fooling of Hill and Penley—ran for several hundred nights. As The Pickpocket is almost, if not quite, as bad a piece as its predecessor, there may therefore be some hope for it; but on the other side may be set the fact that Penley, the drill, to whom hitherto the former success was due, has far fewer opportunities provided him, and might, indeed, be lifted bodily out of what would be the plot—if there was a plot—without in any way interfering with what I suppose we must call the action of the piece.

The Pickpocket is in three acts and four scenes. In the first act there are a jealous husband, a gushing wife, a ditto ingenuus, a fat elderly old hypocrite, a man-about-town and a spinster aunt. Also a hotel waiter, but he has nothing to do with the story. It is a story. Wife and aunt go to seaside. So do hypocrite and ingenuus. So does man-about-town, who has fallen in love with ingenuus. Husband thinks man-about-town is after wife, and follows in disguise and a towering rage. It is presently borne in upon us that an old lunatic by the name of Johnson is doddering around somewhere, and that Johnson is the name which the jealous husband has assumed in order to escape observation. Of course the husband is mistaken for the madman, and henceforth does his best to act as such. Just as he is about to be disintegrated by the policeman who has tracked him down, the real lunatic turns up, the husband finds his suspicion was groundless, and all is over. As for The Pickpocket, there is no pickpocket. The ingenuus for a minute or two suspected the man-about-town of swell-mob proclivities, but this was soon cleared up. The Porpoise would have been an equally appropriate title, seeing that most of the fun is sought to be made out of Hill the hypocrite and the fat. But for that matter, Hotchpotch, or Irish Stew, would have served equally well.

Any success this piece may achieve will be due to the acting. Little Penley as the waiter is irresistibly comic. The common or English waiter is an unique mixture of servile familiarity, blustering imbecility and chuckle-headed cheek. His like is not to be found in the heavens above, the earth beneath, or the waters under the earth—or indeed anywhere but in England. Penley has hit him off to the life. Hill is an amusing mass of adiposity, but it is time he ceased to fry in his own fat. Henley—a young man whose imitations of Irving were popular, both here and in the States—plays the jealous husband with a grim intensity which is intensely funny. This part was originally intended for Penley, who thought it too absurd and declined. Then they tried Beerbaum Tree, who, having read the script, straightaway made other arrangements. Henley was the last choice, and a good choice, too. C. H. Hawtrey, as the Man-about-Town, walks through his part with consummate assurance, which is all that is wanted. Maudie Millett, the young beauty who has become a photographic celebrity, has left the Globe company, and her place is supplied by Cinq Grahame, who is cast for the gushing wife. Miss Grahame is also lovely, but is so unduly conscious of this fact that her affections bore one. Vane Featherston (the ingenuus) is a charming young lady, and plays as well as she looks.

Augustus Harris has revived Human Nature, which he describes as "the dramatic triumph of 1885," at Old Drury. He has also returned to his own boards after a long absence therefrom, and replaces Henry Neville as Captain Temple. Harris is now fat and scant of breath, and is often "inaudible in the gallery." Still, he plays the part quite as well as his predecessor, though it must be confessed that this is not high praise. Robert Pateman now plays the badly and badly farmer, and scores; but not on the whole, so well as did Fred Thorne. Indeed Pateman is better than ever as the persecuted Mrs. Temple. She makes the tears come freely. Altogether Human Nature seems to do well again.

Mr. Harris has had the National Theatre swept and garnished. It looks all the more so in Spring clean. Charles Harris

has also been redecorated, and at Newmarket yesterday attracted considerable attention. Loraine, Rees and Fannie's new burlesque at the Avenue, is merry, but there is, at present, far too much of it. The rhymed lines (of which a few crop up here and there when the players cease gagging for awhile) are smart. So are the dresses—what is there of them. I have seldom seen such scanty attire, even on burlesque girls. Some of them are as near naked as the law will allow, and the result is an audience of tooth picking and extensive shirt fronted "masburs." Legline would not have been a bad title for this burlesque, except that most of the legs are massive. The bald heads of your great nation would vastly enjoy the Avenue show—a show from which ladies—that our ladies—seem to severely stay away. Violet Cameron, who looks quite a picture as Loraine, sings as well as acts and does somewhat better than she is wont to do. Arthur Roberts is screamingly funny as Sir Pink. Robert the Rapscall of Stonebroke Castle. A great many of his wheezes, however, are evidently borrowed from the Pinkie, otherwise the Sporting Times—hence they often imitate Magwitch and drop into "lowness."

Here are some of the principal theatrical points and gossip of the moment: Charles Warner has definitely settled to go to Drury Lane in the Autumn to play the leading part in the new drama which Pettit and Harris went to Italy to nail up—At the Gaiety, next Monday, Nellie Farren will play in a new piece for the benefit of Meyerhutz, the musical director, and Phyllis Broughton, a vestal of Sacred Lamp, will dress up as Daudet's Sapho and dance something—Willie Edouin, finding that the burlesque of Oliver Grumble fails to attract, proposes closing the Novelty forthwith. He and his marvellously clever wife have worked hard to make this house successful, but it is too much out-of-the-way for the general run of play-goers—Mary, the Child of Misfortune, the tiny mock-melodramatic skit which Edouin, Brough and Alice Atherton play at benefits and matinees, was the best feature at Henry Bruce's matinee at the Gaiety yesterday (Wednesday). The audience yelled with laughter. At this show, Florence Gerard appeared as Nan, in Good for Nothing, and made this cleverly drawn character vulgar in the extreme. She based her rendering on the style of Bessie Bellwood, the "rorty" serio, whose "Whatcher, Ria!" has been such a hit at the music-halls. Strange that Florence, who can be so refined, should fall into such an absurd mistake! and on "her first appearance since her return from America," too—Charles Overton (of your Madison Square Theatre), who lately came to London in search of novelties, has taken back to your city an original and not yet played farcical comedy by Walter Everard and W. Lestocq (actors both); also, Jim, the Penman, and The Great Pink Pearl. There is in it an American millionaire who will make you laugh some—Florence St. John (Madame Marlow) yesterday made her first appearance in public since the arrival of her baby boy. That baby is said to have cost £1,000, by reason of engagements that it caused to be cancelled.—The Olympic has opened for a week with a version of The Old Curiosity Shop. Nell is played by Miss Frances Delaval, daughter of the late Captain Disney Roebuck. She is supported by the lately "chucked" Imperial Company from our Royal Aquarium.

The "Colloids" will be opened by the "Queen" next Tuesday—Violet Cameron will produce Offenbach's comic opera, The Comedienne, for the first time in England, at her benefit at the Avenue next Wednesday afternoon.—The Lost Husband, an operetta by Lady Arthur Hill, is to be put on in front of On 'Change at the Opera Comique to night.—John Stuart Blackie, the humorous Scotch professor, has been puffing Sister Mary. He says the play is better than any sermon. Alice Lingard is the chief preacher of this sermon. She plays Mary, as you may remember.—Shelley's Cenci will be played at the Islington Grand next Friday afternoon. All the seats have been already allotted to members and friends of the Shelley Society—which, by the way, seems likely to prosper by this dramatic experiment. Non Shelleys having now become aware that The Cenci is a revolting and indecent play, the Society—which previously had been severely let alone—has been overwhelmed by applications for membership.

W. Yardley and Pottinger Stephens' burlesque, Little Jack Sheppard, still successfully running at the Gaiety, is to come to America next year with Nellie Farren and Fred Leslie in their original parts of Jack and Jonathan. Leslie's "business" in this character is truly wonderful, and Miss Farren's Jack is equally admitted to be the best thing she has yet done. Everybody who is anybody at all is anxiously looking forward to the coming of Clito at the Princess on Saturday night. If all goes well, Wilson Barrett will bring this piece with him when he descends upon your shores. Full details next week.

Amateur Notes.

The initial entertainment of the Criterion Dramatic Club of Washington Heights, at the University Club Theatre, last Saturday night, proved to be a performance that many older organizations might have been proud of. Our Boys was given, and the smooth and clever performance of the play was due to the thorough rehearsals directed by the progenitor of the society, Frederick Paulding. The scenery was bright and pretty, the two first acts, showing interiors, being elegantly furnished with costly bric-a-brac and furniture. The honors of the acting can fairly be said to have been divided between Joseph A. Wheelock, as Talbot Champneys; Charles C. Taylor, as Charles Middlewick; and Mrs. R. Bleeker Rathbone, as Mary Melrose. The latter was piquante and vivacious toward the latter end of the play, although in the first act she appeared rather nervous. The impersonation of the swell, Talbot, by Mr. Wheelock, was a piece of work that a professional would not have sneered at. It was quiet but effective, with a quaint humor running all through it. Both Morris F. Taylor and Frederick E. Camp, as the two fathers, were deserving of much praise. The latter, however, failed to infuse enough humor into his part although the rendition of the retired butlerman was otherwise decidedly clever. Mrs. Welcome T. Alexander, as Violet Melrose, looked pretty and acted gracefully, her costumes being in splendid taste. Lucy B. Audubon made a beautiful Clarissa Champneys in spite of her efforts to make up old-looking, while her acting was all that could have been desired. As Belinda, Mrs. David Bonner was quaint and laughable. There were few hitches, the waits between the acts being but little longer than ordinary. Before the play

Mr. Paulding won vociferous applause and was presented with a monster basket of roses for a dramatic recitation of Hood's "Dream of Eugene Aram" in costume. The proceeds of the performance are to go toward founding a free bed in Manhattan Hospital in memory of the late Dr. Frothingham.

The production of Old Heads and Young Hearts at the Lyceum Theatre by leading amateurs last Wednesday afternoon for the benefit of the Hancock Fund, was most successful both financially and artistically. As a rule the acting was worthy of professionals. Elita Proctor-Otis, a handsome young lady with a charming presence and no evident lack of experience, did full justice to the part of Lady Alice Hawthorne, while her efforts were ably seconded by Messrs. William Addison Clarke and Eugene B. Silvers as Tom and Littleton Coke respectively. Deane Winthrop Pratt was excellent in the part of Bob, while the Kate Rocket of Pauline Willard was a most delightful impersonation. Louise White made a pretty and graceful Lady Pompton, while the Jesse Rural of Herman Harriott Gardner, the Lord Pompton of Edward J. Wilkins, the Lord Roebuck of Douglas Montgomery and the Colonel Rocket of Henry Mason were all deserving of praise. The latter, however, was slightly too vociferous at times. Ernest O. Jacobsen and W. Rockwell Chichester made all that was possible out of two small parts. The scenery used was that of the Lyceum Theatre, while the costumes were bright and appropriate. There were but few hitches, the representation going off much smoother than is usually the case, which fact redounds to the credit of George Beck's, who acted as stage manager.

H. J. Anderson, of the Bulwer, intends spending the Summer at Delaware Water Gap.

At the last meeting of the League of Amateur Dramatic Societies it was resolved to give the next entertainment on Nov. 15. The Pride of the Market is to be presented, with Mrs. M. E. Butler, of the Bulwer, in the leading female role.

The Bulwer intends paying a visit in a body to the Star Theatre some evening this week, out of compliment to Agnes Herndon, who is playing in Engaged, and who kindly assisted at one of their entertainments recently.

The Garrick held its annual election last Monday. The installation of the new officers takes place next week. In June the Club will give an excursion up the Sound. Following is a list of the members elected: President, John S. Hanson; Vice President, H. Class; Recording Secretary, George Weyer; Financial Secretary, H. Muller; Treasurer, A. L. Baggott; Business Manager, J. L. Peters; Stage Manager, Will Hunt; Assistant Stage Manager, W. White; Editor, Frank Burke; Librarian, L. Hallen; Delegate to Amateur League, Frank Dwyer; Trustees, Messrs. Hanson, Meyer, White, Peters, Hallen, Hotelling and Dwyer.

The Amateur Opera Association of Brooklyn closed its season last (Wednesday) evening at the Academy of Music by a representation of The Musketeers.

T. J. Burton, of the Greenwich, will spend the Summer at the Thousand Islands.

The Children's Charitable Club gave two performances of the fantastic drama of the White Wolf and the domestic drama of Dame Holle last Friday and Saturday afternoons, at the residence of Mrs. George Haven Putnam, for the benefit of the Fresh Air Fund.

The Oxford Club, of Brooklyn, gave a pleasing minstrel performance at its rooms in that city last Saturday evening. Among those who assisted were the Brunswick Quartette, Dave Sexton, Will Lyle, George Wilson, Frank Davis, Ed. Bush, Joseph Boyle, Dr. M. B. Davis, John Smith and Prof. J. K. Connor.

A musicale and reception was given at Delmonico's on Saturday evening for the benefit of the Association for Benefiting Children and Young Girls. The entertainers included Mrs. Seward, Mrs. Perkins, Miss Dancett, Miss Dare, Mrs. Florence Rice-Knox, Miss Edlitz, Michael Banner, Mrs. James Brown Potter, Donald De V. Graham, Mrs. Ward, Miss Howard and Mr. Cox.

St. Peter's Dramatic Association of Brooklyn will shortly produce The Mikado.

The Greenwood Club presents Caste on May 24, with George T. Janvin as George d'Alroy.

Ella G. Greene will spend the Summer at Black Rock, Conn.

J. C. Costello, the well-known amateur, will go camping out with a party of eight this Summer at Greenwood Lake, N. J.

The Bulwer will close its season by giving a dinner to its lady members some evening next week.

The annual reception drill of the Columbia Institute Cadets will be held to-morrow (Friday) evening at the armory of the Twenty-second Regiment in West Fourteenth street.

An excellent performance of Camille was given at the Brooklyn Athenaeum on Monday evening as a testimonial benefit to Ada Austin.

St. Cecilia's Literary Union presented The Ticket-of-Leave Man to a large audience at the Lexington Avenue Opera House on Monday evening.

The Finger of Fate was presented at St. Agnes' Church in West Eighteenth street on Monday and Wednesday evenings for the benefit of the school. Mrs. Potter, Charles Philip Eaton and other well-known amateurs were in the cast.

Harry Doel Parker's Hazel Kirke season closed last Saturday night. Mr. Parker is now engaging a company for the production of Conquest and Pettit's melodrama, Bound to Succeed, at Niblo's Garden on June 7. He says Messrs. Poole and Gilmore have great faith in its success.

William Bush, a playwright of St. Louis, is in the city looking for a market for his dramas, Belle of Naragansett Bay (society), B. Major in C. Flat (farce), Le Parvenu, Our English Cousin (farce-comedy) and Grip of the Sorosis. Mr. Bush is the author of Brother Jonathan, which was successfully produced in London and Paris. He suspects that a garbled version of this comedy is peddled about this country by a "variety team." Mr. Bush will remain in town some weeks.

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Future of the Square.

J. M. Hill returned to the city on Sunday last, after an absence of several weeks. He appeared to be in the best of health and spirits. In conversation with a MIRROR man, he said: "Pepita will be kept on the boards of the Union Square Theatre, where it has been running to splendid business, until May 24, when it will be taken off to fill a contract made with the Hollis Street Theatre, Boston, where it goes for two weeks, ending its season there. The Union Square Theatre will then be open to whoever wishes to rent it for the Summer. I have already received several offers. The regular season of the house will open on Sept. 1. With what? I have not yet determined, although I think it will most probably be a new play. For next season the house could be most appropriately called the Great Female Star Theatre, for I have Margaret Mather there seven weeks, Fanny Davenport three, Mrs. Modjeska eight, Mlle. Amice two and Mrs. Rhea three.

"Miss Mather, who will end her season of thirty-six weeks two weeks from next Saturday, or about the end of May, and who has been playing to packed houses ever since she left New York, will play in her regular repertoire at the Union Square next season. She will also probably appear in something new, although I haven't given the matter much thought as yet. As for the Third Avenue Theatre, business has been so good and is so satisfactory there right straight along, that I am thinking of keeping it open all Summer."

Herr Mitterwurzer's English.

A MIRROR reporter recently held a short conversation with Herr Friedrich Mitterwurzer, the celebrated German actor, who but a short while ago finished a successful tour of the country. Though here but about six months, Herr Mitterwurzer speaks English excellently—almost without accent. The entire conversation was carried on without any resort to the actor's native tongue.

"I am delighted with America," he said, "and as a consequence I intend paying you a visit again next season. I shall try and come back on the 1st of November. I leave on the *Wieland* on May 20. I can't say what I shall do when I come back, as I have made no arrangements. Negotiations are now going on, but I can't tell how they will end. I have a splendid new idea for a comedy, and I shall get a good author to write it for me. I may be seen in it next season, as well as in some other new plays."

"You speak English very well, for your short stay," said the reporter.

"Do you think so?" replied the actor, delightedly. "I have some idea of appearing in English, but I shall wait a year or so, that I may know the language more perfectly. I don't care about making merely a *succes d'estime*, for I can do better in Germany. If I appear I want to be a big success or nothing at all. So I shall continue my studies, and one of these days I hope to appear in English and to do well."

"I close my season in Philadelphia on May 22," said J. K. Emmet to a MIRROR representative who met him at the St. James the other day, "and sail for England on the 27th, opening my season there in Birmingham on June 28 in Fritz in Ireland. I play eight weeks in England, and before returning to this country I produce there the old original Fritz, entirely reconstructed by myself. I sail from England on Sept. 2, opening in Buffalo with the old Fritz, as it was in that city that I first produced it. I think it is going to be a great success, as I have put in quite a number of entirely new songs and dances."

John W. Ransone, now playing in Arcadia, will probably star next season in conjunction with John Hart in the new two-act farcical comedy written by himself entitled *Cat Nip Tea*. Negotiations are now pending by which the piece will be produced in this city during July. The play deals with a retired old actor—which part will be taken by John Hart—who keeps a boarding house and has written a play. At a birthday party, which gives opportunities for specialties, a confidence man, who is one of the guests, steals an express package containing a will and considerable money. As a young actor-detective, Mr. Ransone tracks the thief, and has a chance to show his abilities as a protean comedian.

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